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Pliny the Elder: Some Notes

A study¹ of the passages in Pliny the Elder relative to people and events of the reign of Augustus has prompted the following suggested emendations. The Latin text used was that of Jan-Mayhoff in the Teubner series. This edition is out of print, however, and the only readily available text of Pliny is the as yet incomplete Loeb edition by Rackham and Jones.² Since most readers of Pliny will therefore be using the Loeb edition, I have added instances where the Loeb reading of the Latin differs significantly from the Teubner, and also instances where the English translation in the Loeb seems in need of revision. The emendations are to 7.158 and 14.60; the variant Latin readings are 6.139 and 7.45, and the translation revisions are 3.136, 7.33, 7.149, 7.80, and 19.92.

At 7.158

This passage occurs in a section discussing longevity. As emended it reads

... Galeria Copiola emboliaris anus pro miraculo
reducta est in scaenam C. Poppaeo Q. Sulpicio cos.
ludis pro salute Augusti votivis annum CIIII agens;
producta fuerat tirocinio a M. Pomponio aedile plebis
C. Mario Cr. Carbone cos. ante annos XCI, a Magno
Pompeio magni theatri dedicacione.

In the manuscripts the phrase *anus pro miraculo* is at the end of the sentence after *dedicatione* and is followed by the word *reducta*. This position cannot be correct. If Galeria was 104 in 9 A.D. she would have been only forty years old in 55 B.C. when Pompey dedicated his theatre (Vell. Pat. 2.48; Tav. Ann. 14.20; Dio Cass. 39.38) and therefore hardly *anus*. This problem is solved by assuming that this phrase belonged after *emboliaris* but was omitted by the copyist who then inserted it at the end of the sentence and added *reducta*. This Galeria Copiola (*RE* s.v. 'Galeria 1') is otherwise unknown.

At 14.60

As emended this passage, in a section on the relative merits of various wines, reads

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. . . Iulia Augusta LXXXII annos vitae Pucino vino
rettulit acceptos, non alio usa. . . .

The emendation is in the numeral. Actually it is the removal of a previous emendation. The numeral *LXXXII* is the reading of the MSS. Jan-Mayhoff and Rackham read *LXXXVI*, accepting an emendation of Nipperdey. This emendation was made on the basis of Dio Cassius 58.2, which states that Livia lived to be eighty-six. Nipperdey argued that Livia would have been too young at the time of the birth of Tiberius if she died at eighty-two. But Pliny does not say she died at eighty-two, since this passage is obviously reporting a statement made by Livia herself, quite possibly at an interview on the occasion of her eighty-second birthday and presumably preserved in the *acta*. I would therefore restore the original manuscript reading.

At 6.139

The town of Charax is the subject of this passage. The Teubner reading is

... prius fuit a litore stadiis X—maritimum etiam
Vipsani porticus habet—Iuba vero prodente L p. . . .

The Loeb reading is

... primo afixit a litore stadiis X et maritimum etiam
ipsa portum habuit, Iuba vero prodente L p. . . .

The text for this passage is quite corrupt. *Vipsania* is the conjecture of Jan. The mention of this portico by Pliny is quite admissible since

we know from 3.17³ that he was familiar with this portico begun by Agrippa's sister and finished by Augustus. Throughout the geographical books Pliny quotes Agrippa as one of his chief authorities⁴ and would therefore be likely to consult the map (designed by Agrippa) which was contained in this portico and to compare the figures with those of his other authority—Juba. I would therefore accept the Teubner reading.

At 7.45

Agrippa's birth and life are the topic here. The Teubner reading involved is

... quamquam is quoque aduersa pedum valetudine, misera iuventa, exercito aevo inter arma mortesque ac noxia accessu . . . luisse augurium praeposteri natali existimatur. . . .

This would seem best translated as

... although he too is thought to have paid for the augury of his inverted birth by his gout, a wretched youth, a life spent amid arms and death and with the evils attendant on advancement. . . .

The Loeb reading is

... quamquam is quoque aduersa pedum valetudine misera iuventa, exercito aevo inter arma mortesque adeo obnoxia accessu . . . luisse augurium praeposteri natalis existimatur. . . .

Here the translation is

... although he too is deemed to have paid the penalty which his irregular birth foretold, by a youth made unhappy by lameness, a lifetime passed amidst warfare and ever exposed to the approach of death. . . .

The differences in phrasing and punctuation in the Latin have given significant differences in translation. Concerning Agrippa's lameness I would certainly prefer the Teubner reading, since it seems unlikely that a youthful lameness would not have found some other mention in the literature. Such a lameness, too, would have adversely affected a military career and certainly would have hampered Agrippa in his early efforts to recruit troops for Octavian after their arrival in Italy following the assassination of Caesar (Nic. Dam. 16, 31; Vell. Pat. 2.59; Tac. Ann. 14.53). The difficulties of this period could readily merit the term *misera*. In favor of the reading "gout" is the fact that Pliny mentions Agrippa's foot ailment in another passage—23.58.⁵ In this context the description would seem to fit gout—a possibly disabling affliction and one he might try to conceal from Augustus for this reason. It would seem much more likely, then, that this foot ailment was an affliction of his later life—*supremis suis annis*—

rather than of his youth. The "evils attendant on advancement" to Pliny probably meant Agrippa's subservient position to Augustus, a position which Pliny describes (7.46) as *servitio*. Included too would be the thought of Agrippa's eastern trip, termed by many, including Pliny (7.149), as exile.

At 3.136

Pliny's quotation of an inscription from the Alps begins

IMP • CAESARI • DIVI • FILIO • AVG • PONT
MAX • IMP • XIII • TR • POT • XVII . . .

The Loeb translation reads

To the Emperor Caesar, son of the late lamented Augustus, Supreme Pontiff, in the fourteenth year of office as Commander-in-chief and seventeenth year of Triubunitial Authority . . .

The position of the word "Augustus" in the translation is very misleading. Either a comma should be inserted after "lamented" or, and this would seem better, "Augustus" should be put after "Caesar," since the dedication is obviously to Augustus.

Also, in passing, it does seem that "the late lamented" is hardly an adequate or felicitous translation for the word *divus*. Various circumlocutions are used in the Loeb translation for this word. Rackham uses "his late Majesty" most often,⁶ but also "the late lamented" as here.⁷ There seems to be no reason for the variation, and in some instances, for example, in 8.64-65, the different versions are used in succeeding sentences. In the later volumes these two forms are combined into "his late lamented Majesty" (33.30, 33, 151; 35.27, 94, 116). Jones used "the late" (21.9; 23.58), "the late emperor" (25.77, 85) and even "now in Heaven" (22.13). Certainly much more accurate and agreeable would be "the deified."

At 7.33

In a passage discussing multiple births Pliny gives this example—

... Tergeminos nasci certum est Horatiorum Curiatorumque exemplo. super inter ostenta ducitur praeterquam in Aegypto, ubi fetifer potu Nilus amnis proxime supremis Divi Augusti Fausta quaedam e plebe Ostiae duos mares, totidem feminas enixa famem, quas consecuta est, portendit haud dubie. . . .

The significant phrases here is *supremis Divi Augusti*. Rackham translates this as "on the day of the obsequies of his late Majesty Augus-

tus." I would suggest rather "in the latter part of the reign of the deified Augustus." The principal basis for this suggestion is a passage in Aulus Gellius (10.2.1) in which is mentioned an instance of five children born at one birth in the reign of Augustus. Gellius adds the fact that Augustus erected a monument for this woman when she died. This would seem to be a version of the same story as Pliny's and, if true, the incident must have occurred before the death of Augustus. The last recorded famine of the Augustan reign was in 9 A.D. (Dio Cass. 56.12). Pliny's usage would also support the suggested translation. The phrase *supremis suis annis* is found in a passage already quoted (footnote 5). Other uses of *supremus* to mean "latter part" or "last part" include 7.114, 131, and 132. In speaking of funerals Pliny uses either *funus* (as in 7.144, 176; 33.53, 138; 34.21) or *exsequiae* (as in 7.143, 144).

At 7.149

In a lengthy passage discussing the various misfortunes of the Augustan reign is the phrase . . . servitiorum dilectus iuventutis penuria . . .

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Rackham translates this as "enlistment of slaves, shortage of manpower." I would prefer "the enlistment of slaves because of a lack of young recruits." Slaves (who were freed at the time of their enlistment) were enrolled in the army on two occasions during the reign of Augustus—in 6 A.D. after the uprising in Pannonia (Suet. *Aug.* 25) and in 9 A.D. after the defeat of Varus in Germany (Tac. *Ann.* 1.31; Suet. *Aug.* 25; Dio Cass. 56.23)—at times when there was need for a large number of men in a short period of time. It would, therefore, seem that the two couplets here belong together, and that *penuria* is actually an ablative.

At 7.80

In several passages the identification of the women in the Augustan family becomes confused. In a passage discussing personal idiosyncrasies Pliny mentions . . . in Antonia Drusi numquam expuisse . . .

Rackham translates this as "Drusus' daughter Antonia." This is incorrect. It should be "Antonia, the wife of Drusus." There are two arguments for the latter translation. First, Drusus did not have a daughter named Antonia. Secondly, Pliny always uses this form, that is, female name with masculine in the genitive, to indicate "wife of," as in 7.39, *Vistilia Gliti*; 7.57, *Agrippina Germanici*; 7.158, *Terentia Ciceronis*; 37.27, *Livia Augusti*. When speaking of daughters Pliny invariably uses the word *filia*, as in 11.76, *Pamphile Plateae filia*; 24.43, *Considiae M. Servili consularis filiae*; 34.29, *Valeriae Publicolae consulis filiae*.

The same phrase *Antonia Drusi* occurs in 9.172 and in this passage is translated correctly as "Drusus' wife, Antonia."

At 19.92

In a passage on the medicinal uses of plants, here elecampane, Pliny remarks:

. . . illustrata maxime Iuliae Augustae cotidiano cibo . . .

Rackham translates the name as "Julia, the daughter of Augustus." As shown above, this could not be the proper form for "daughter of," even if it had been *Augusti*. The phrase must instead refer to Livia, who had received the title *Iulia Augusta*. She is mentioned under this

name several other times by Pliny (7.75; 10. 154; 14.60). He also calls her *Livia* (7.57), *Livia Drusilla* (15.136), and *Livia Augusti* (37.27). Julia is mentioned three times by Pliny but never by name. In 7.46 (on Agrippa) he speaks of *adulterium coniugis*; in 7.149 (on Augustus) of *adulterium filiae*, and in 21.9 of the wild behavior of *filia Divi Augusti*.

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NOTES

1 "An Historical Commentary on the Reign of Augustus Based on the Evidence of Pliny the Elder, *Naturalis Historia*," unpubl. diss. (Univ. of Penna. 1960). 2 Books 28 through 32, and 36 and 37, have not yet been published. 3 . . . Agrippa, quidem in tanta viri diligentia praeterque in hoc opere cura, cum orbem terrarum orbi spectandum propositurus esset, errasse quis credit et cum eo Divum Augustum? is namque complexam eum porticum ex destinatione et commentariis M. Agrippae a sorore eius inchoatum peregit. 4 3.8, 37, 86, 96, 150; 4.45, 60, 77, 78, 81, 83, 91, 98, 99, 102, 105, 118; 5.9, 10, 40, 65, 102; 6.3, 37, 39, 57, 136, 137, 164, 196, 207, 209. For a discussion of these passages see Klötz, *Die Geographischen Commentarii des Agrippa und ihre Überreste* (Leipzig 1931). 5 . . . M. Agrippa supremis suis annis confitatus gravi morbo pedum, cum dolorem eum perpetui nequiret, unius medicorum portentosa scientia ignorante divo Augusto tanti putavit usu pedum sensuose omni carere, dummodo et dolore illo careret, demersis in acetum calidum cruribus in acerrimo impetu morbi. 6 2.24, 93, 167; 3.46; 5.20; 6.141, 181; 7.33, 58, 60, 75, 114, 147, 158, 159, 211; 8.65; 12.13; 13.83; 14.61; 15.130, 136; 18.37, 94, 114, 139. 7 3.17; 7.82; 8.64, 155; 9.9, 77; 11.143; 19.128.

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Mechanics and Spirit of Ovid's Verse

If we are to take Ovid at his own word, he was a natural genius at versifying. Thus he says in the *Tristia: Sponte sua carmen numeros veniebat ad aptos: Quicquid temptabam scribere versus erat* (4.10.25-26). Ovid's poetry amply supports his claim: he did things with the Latin language that men before him had not thought possible. Ovid's subject matter is often quite trivial; his skill in manipulating language is probably his most important contribution to the body of Latin literature. Therefore, an examination of his mechanical techniques will be important in any survey of Ovid's work.

Ovid's most familiar meter was, by far, the elegiac distich. He used it in the *Amores*, the *Heroidum Epistulae*, the *De Medicamine Faciei*, the *Ars Amatoria*, the *Remedia Amoris*, the *Fasti*, the *Tristia*, the *Ibis*, and the *Epistulae ex Ponto*. Hexameter, or heroic verse, he used only in the *Metamorphoses* and the *Halieutica* (if Ovid wrote this work). Since the elegiac is Ovid's most characteristic form, more attention will be given to it.

To see what Ovid did with the elegiac pentameter, we must first see how it developed with his predecessors. Let me remark that the following brief history owes itself, for the most part, to L. P. Wilkinson's excellent book, *Ovid Recalled*.¹ The first thing to remember is that, when the Romans read poetry aloud, they read it according to the regular word accents, much as we do in English. Thus there was, expressed through the quantity of the vowels, a pleasant interplay between the emphasis on the word accent and the metrical ictus. When Ennius wrote hexameters two centuries before Ovid, this interplay was a common thing. In Ennius' hexameters, the caesura, or natural break in the line, occurs eighty per cent of the time in the middle of the third foot, and the rest of the time mostly in the middle of the second foot and the fourth foot. Now in these hexameters there is interplay or clash between the metric and the word accent, mostly in the first four feet, but harmony, or coincidence, in the last two feet. The reason for keeping the harmony in the last two feet was probably to save the reader from losing the rhythmical beat alto-

gether, as he read aloud, following the word accents.

New Problem in the Pentameter

When the elegiac pentameter was carried over into Latin from the Greek, a new problem was found. Catullus was confronted with a fixed caesura in the middle of the line; he found it very difficult to obtain the desired harmony of ictus and accent in the second half of the line, and still to retain the poetic freedom he wanted. He chose the greater freedom of construction, and many of his pentameters have disharmony in the second half, as in the line *sevocat a doctis, Hortale, virginibus* (65.2). Propertius found that the best he could do to improve on Catullus was to put a word of two syllables at the end of the pentameter; by doing this, he could arrange the words so that there were two harmonies to one clash in the second half, as in the line *In vestrum, quaeso, me sinite ire nemus* (3.1.2), where the clash occurs on the word *nemus*. Sixty-four per cent of Propertius' pentameters end with a dissyllable. This convention was adopted to a much greater degree by Tibullus, who evidently thought that the harmony was worth the labor of finding a disyllable to end each pentameter. Over ninety-five per cent of his pentameters have this type of ending.

This accepted convention had an important effect on the elegiac distich. The placing of a dissyllable at the end of each "pentameter" makes a rhythmic stop at that point. In the poems of Catullus, where this rhythmic stop does not occur, the sense runs on from line to line, just as in hexameters, making a continuous whole. But in an increasing degree with Propertius and Tibullus the couplets become units regarding both sense and rhythm.

Ovid's Inheritance

Such was the elegiac couplet that Ovid inherited. He accepted the rhythmical stop at the end of each pentameter; going beyond his predecessors, however, he followed a trend begun by Tibullus, and tended to make each line the basic unit. With Propertius, the hexameter often needs the pentameter to complete its meaning; but Ovid's pentameters often merely

restate the meaning of the preceding hexameter, with a kind of parallelism, as in this couplet from the letter of Penelope to Ulysses:

si maneo qualis Troia durante manebam,
virque mihi dempto fine carendus abest
(*Her.* 1.49-50).

A basic change that Ovid made in the elegiac distich (and also in heroic verse) was the inclusion of a much greater number of dactylic feet. He did this to an extent that had, perhaps, only been dreamed of by previous poets, struggling with their heavy-tongued language. This increase of dactyls gave Ovid's verse a light-moving, graceful, delicate quality that approached the Greek elegiac much more closely than had the work of Latin poets before Ovid. This accomplishment will become greater in our eyes when we remember that the Latin language has naturally twice as many spondees as it has dactyls, and that every other poet of Rome, with the exception of Valerius Flaccus and Tibullus, in a few of his elegies, uses a far greater number of spondees than dactyls. It has been shown that this achievement did not come to Ovid without patient effort and practice; the number of dactylic feet rises slowly from thirty-seven per cent in his earliest works to fifty-seven per cent in the later productions.²

Another demonstration of Ovid's virtuosity is his avoidance of the rough elisions used extensively by earlier poets. This could be shown concretely only by extensive comparison of lines of Ovid with lines from other poets' works.

Ovid in Hexameters

The most important points mentioned about Ovid's use of the pentameter can also be said with regard to his hexameters. Here also he shows his virtuosity in transforming the ponderous Latin into a delicate, fast-moving medium. Ovid's hexameter is very different from Vergil's. Just as an example of some of the difference in sound, here are a few lines from each poet, similar in topic and mood:

Talia iactanti stridens Aquilone procella
vela adversa ferit, fluctusque ad sidera tollit.
Franguntur remi, tum prora avertit et undis
dat latus, inseguitur cumulo praeruptus aquae
mons (*Aen.* 1.102-105).

Exspatiata ruunt per apertos flumina campos
cumque satis arbusta simul pecudesque virosque
tectaque cumque suis rapiunt penetralia sacris
(*Met.* 1.285-287).

Professor Sturtevant gives an interesting example of how painstaking Ovid was with his hexameters.³ In a study of ictus and accent in Latin hexameter, he points out that it was the rule, as we mentioned above, to have a certain interplay between the metrical ictus and the word accent in the first four feet, and harmony in the last two feet of each line. But there are certain combinations of clash and harmony in the second, third, and fourth feet which were avoided as unpleasant: for example, the use of three harmonies in a row. This is what interests us, for Sturtevant's figures show that Ovid surpassed all his predecessors in getting rid of these unpleasant combinations: there are only five instances, one-half of one per cent, in seventeen hundred lines.

The peculiarly tripping quality of Ovid's verse produces and reveals a very definite spirit. Ovid was a man of his age. History tells us that the aristocratic Romans of his time were, for the most part, a gay and light-minded, pleasure-seeking lot. Now these people were the poet's audience, and he gave them the kind of poetry suited for them. Thus, Ovid is not a "serious" poet; he wrote largely to amuse, at least before his exile from Rome for some indiscretion. This is clear in the artificiality and shallow passion of his love poems; the swift, dainty rhythm of the verse fits them very well. But our first reaction upon reading the *Metamorphoses* might be one of puzzlement; rarely slowing down his staccato rhythm, Ovid dances through all kinds of emotional situations in quick succession: romance, horror, tragedy, pathos, and so on. There is no time to dwell on any one scene, to feel the emotion of it deeply; the rhythm carries us right on to the next. But when we recall Ovid's audience and purpose, the swift pace and superficiality become applicable. He does not want his audience to feel the full impact of tragedy or to tremble with horror. He wants only to amuse, interest, and give release to ordinary, everyday emotions.

The worth of Ovid's subject matter is debatable, but not his poetical skill. No one can argue with the fact that the great mass of elegiac verse written since Ovid's time has endeavored to copy his rhythms. He has more ease, vivacity, and sparkle than his predeces-

Aeschylus' *Agamemnon*: A Study in Selfishness

To essay a discussion of Aeschylus' *Agamemnon* alone, rather than of the whole *Oresteia*, is immediately to invite criticism of missing the forest for the trees. C. M. Bowra, in his recent brilliant synthesis, has stated the problem well: "Each play is complete, and each has its own formative, imaginative plan. But the whole is more than the parts, and the three plays together provide in mythical form, inspired with an unfailing magnificence of poetry, a theme of first significance for Athens, the role of the state as the champion of justice."¹ The present article is an attempt to indicate the underlying theme of the *Agamemnon*, in order that the totality of the *Oresteia* may be more clearly appreciated.

A theme is primarily exemplified both in the central action of the play—in this instance, the murder of Agamemnon—and in the life of the chief character—here, Clytaemnestra. It is with the latter that investigation must almost inevitably begin.

Personality of Clytaemnestra

There are three main motives which inspire the queen. Her chief concern is, of course, revenge for Agamemnon's sacrifice of Iphigenia.² How deep-rooted that thirst for revenge is becomes manifest in her address to the chorus immediately after she has killed Agamemnon and Cassandra:

sors. In his hands the pentameter gained a new fluidity and rapidity of movement that made it singularly apt for picturesque narrative. He made the hexameter a new instrument —lighter, more varied, more in keeping with his purpose.

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NOTES

1 L. P. Wilkinson, *Ovid Recalled* (Cambridge 1955) 27-32. 2 Robert S. Radford, "The Juvenile Works of Ovid" *TAPhA* 51 (1920) 146-171. 3 E. H. Sturtevant, "Ictus and Accent in Latin Hexameter," *TAPhA* 54 (1923) 51-73.

. . . Now it is I you doom to be cast out from my city with men's hate heaped and curses roaring in my ears. Yet look upon this dead man; you would not cross him once when with no thought more than as if a beast had died, when his ranged pastures swarmed with the deep fleece of flocks, he slaughtered like a victim his own child, my pain grown into love, to charm away the winds of Thrace (1412-1418).³

There is no trace here (or elsewhere) of any attempt to sympathize with Agamemnon. Clytaemnestra never considers the possibility that he must have had to subdue parental instincts as deep as hers to murder his own daughter. Nor does the thought that to kill one's husband is certainly as great a crime as to kill one's daughter even seem to perturb her. One fact alone impresses her: it is *her* daughter who has been killed; *she* has been deeply offended thereby and must avenge such an offense.

That she believes her own action to have been taken by

. . . this right hand that struck in strength of righteousness . . . (1405-1406), is immaterial. Morally guilty or innocent, it remains true that Clytaemnestra's reaction to her daughter's sacrifice is strictly onesided: she takes account of the injury done only to herself; she never thinks to ask Agamemnon's explanation. His point of view, reluctant sacrifice for the greater good of the campaign, seems never even to be considered, much less weighed and then rejected. In short, Clytaemnestra's revenge is completely self-centered.

She sums it up well herself, and proceeds to reveal her second motive when she says:

. . . Now hear you this, the right behind my sacrament: By my child's Justice driven to fulfilment, by her Wrath and Fury, to whom I sacrificed this man, the hope that walks my chambers is not traced with fear while yet Aegisthus makes the fire shine on my hearth, my good friend, now as always who shall be for us the shield of our defiance, no weak things . . . (1431-1437).

Her Second Motive

In addition, therefore, to her blind revenge, another motive prompts her to murder her husband: she must make way for her lover Aegisthus.

But in this situation, though once again it is her own pleasure she seeks, Clytaemnestra responds differently. She acts not in blind passion, but under the cloak of reasoned cunning.

Through the years of Agamemnon's absence

she has taken careful precautions to conceal her love affair from the people:

. . . Much have I said before to serve necessity . . . (1372).

But she does not succeed for long. The truth is repeatedly hinted at by the discerning chorus.⁴ Her scheming, however, becomes most patent at Agamemnon's approach. Clytaemnestra dispatches a messenger to him with a greeting so stressing her fidelity that it would arouse suspicions in the most unsuspecting:

. . . Come, and with speed, back to the city that longs for him, and may he find a wife within his house as true as on the day he left her, watchdog of the house gentle to him alone, fierce to his enemies, and such a woman in all her ways as this, who has not broken the seal upon her in the length of days. With no man else have I known delight, nor any shame of evil speech, more than I know how to temper bronze (605-612).⁵

Her Obvious Craftiness

Her desire to conceal her true course leads to an even more elaborate speech of welcome when Agamemnon arrives before the palace.⁶ But her "craft" has aroused Agamemnon's suspicions, for he answers:

. . . Yet properly to praise me thus belongs by right to other lips, not yours (916-917).

Whether or not he suspects the worst is immaterial. The significant point means: Clytaemnestra's real reason for such protests of fidelity is concealment of her love affair. She is completely infatuated with Aegisthus by this time, and means to keep him as her lover at whatever cost. Since she guesses the true cost, her desire becomes merely another reason for the murder which she has already contemplated from a motive of revenge. Hence, once again, though in a more calculating appearance, the queen's selfishness comes to the fore.

Finally, consideration must be given to Clytaemnestra's relationship with others beside her husband and lover. Though her attitude of disdain for inferiors is present throughout the action,⁷ the most clearcut instance is in the scene with Cassandra. As though excluding herself, Clytaemnestra ironically addresses the prophetess:

. . . They who have reaped success beyond their dreams of hope are savage above need and standard toward their slaves. From us you shall have all you have the right to ask (1044-1046).

(Continued on page 25)

The Classical Bulletin

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Slavery for a Comma's Sake

A dispatch from Lansing, Michigan, via UPI (December 1, 1961), reports a very interesting discovery in the Michigan State Constitution by a constitutional convention committee on the declaration of rights, suffrage, and elections. Seemingly, by the letter of the basic legal instrument of the sovereign state, slavery is legalized. For in section 8, article 2, of the State Constitution, as it is pointed out, one reads: "Neither slavery nor involuntary servitude, unless for the punishment of crime, shall ever be tolerated in this state." This would surely seem to mean that, in Michigan, persons could be committed to a state of either involuntary servitude or of slavery "for the punishment of crime."

Manifestly, there is no great apprehension that widespread slavery will ensue, since, after all, no such system could be set up in open contravention of the federal Constitution. Nonetheless, the constitutional convention committee has insisted that the comma must be removed after "servitude" and placed instead after "slavery." And so a comma saves the day.

It takes no great feat of memory to recall that in rather numerous instances legal decisions have been determined by the lowly comma, or by other seemingly nugatory devices of the writ-

ten languages. There are those—not, generally, persons to whom language study is a genuine profession—who will deride such subservience to a simple mark of punctuation, and who will pronounce ostentatiously albeit a bit vaguely upon generalities of significance and approximate sense.

But the classicist, along with other students of language, will feel that there is no enslavement involved in the devices of common linguistic practice, whether written or spoken. He will understand that, after all, language is but a tool—a tool clumsy at the best but capable of notable refining and sharpening. "Clumsy" it is, in that it seeks by the material device of sound or written symbol to transmit the spiritual entity of thought, and so it can never be quite perfect. But its whole tradition, along its better lines of progress, has been to make that tool more and more nearly adequate to its high and distinctively human purpose.

Classicists will recall the importance they have commonly attached to "getting the exact" thought of a Greek or Latin author for purposes of comprehension, and of reproducing that thought "in idiomatic and appropriate English" for purposes of translation. In the history of textual criticism, they will recall the cleavage between those who have preferred the easier device of emendation in a difficult passage ("because this is what the author must have meant") or even the choice of the *lectio facilior* or "readier reading" when manuscripts conflict, and those others who have determined to "stand on the manuscripts" and accept the less obvious but palaeographically better supported variant.

Linguistic exactness differs in method and application from the exactness of the natural sciences. Yet exactness in a very true sense is there. A well-rounded regimen in language study should result, in part, in a mentality to which the almost infinite possibilities of language, spoken and written, are a matter of familiar understanding, and where the niceties and exactness of its expression are a habit of everyday life. To them, "slavery for a comma's sake," while regrettable, will be comprehensible.

—W. C. K.

**Qui Legerint Iis Salus Sit et Felicitas
in Christi Nataliciis**

Audit tyrannus anxius
Adesse regum Principem,
Qui nomen Israel regat,
Teneatque David regiam.

Exclamat amens nuntio:
Successor instat, pellimur:
Satelles, i, ferrum rape,
Perfunde cunas sanguine.

Quid proficit tantum nefas?
Quid crimen Herodem juvat?
Unus tot inter funera
Impune Christus tollitur.

Jesu, tibi sit gloria,
Qui natus es de Virgine,
Cum Patre, et almo Spiritu,
In sempiterna saecula.

—From the *Cathemerinon* of Aurelius Clemens Prudentius (348-413); used liturgically as a hymn at Matins on the Feast of the Holy Innocents, December 28.

Aeschylus' Agamemnon: Selfishness

(Continued from page 23)

But within a few seconds her condescension breaks forth:

. . . I have no leisure to stand outside the house and waste time on this woman . . . (1055-1056), and she presently retires, eager for the success of her well-laid plans.

When dealing with those she considers her inferiors, Clytaemnestra displays a trait which might almost be surmised from what has already been seen of her character. She is the queen; all others are her subjects. If they accede readily to her wishes, well and good. If not, her wishes shall prevail none the less, while her subjects must be reminded of their place.

In three ways, then, Clytaemnestra displays her selfishness. These ways, though varying, still manifest a basic similarity. For in her blind passion for revenge, her deliberate dalliance with Aegisthus, and her haughty disdain for inferiors, Clytaemnestra always has the same object in view: herself.

The Personality of Agamemnon

In his portrayal of Agamemnon, Aeschylus depicts a strikingly different personality. Yet Agamemnon also definitely exemplifies selfishness.

Indeed, his was the initial self-seeking which precipitated all the ensuing consequences. His decision to besiege Troy was not made primarily to restore Helen to Menelaus, but rather to prevent an insult to their personal honor from passing unchallenged.³ Granted that their honor had been injured, and that the injury had in some way to be repaired, this hardly called for a war of retaliation with all the hardships it would impose, not only on the enemy but also on Agamemnon's own subjects. As the chorus reflects:

. . . Many are they who are touched at the heart by these things. Those they sent forth they knew; now, in place of the young men urns and ashes are carried home to the houses of the fighters (432-436).

His Use of His Popularity

Surely a more thoughtful king, a ruler who subordinated his personal wishes to consideration for his subjects, would never have undertaken a war which bred such ill-feeling at home that the people

. . . mutter in secrecy, and the slow anger creeps below their grief at Atreus' sons and their quarrels (449-451).

For, while their reaction to the conquering hero is forgiveness, the chorus discloses its initial reaction to the king's war thus:

. . . But I: when you marshalled this armament for Helen's sake, I will not hide it, in ugly style you were written in my heart . . . (799-801).

Agamemnon was a popular king who realized his popularity. Consequently, when confronted with a personal insult, he employed that popularity to smooth over the people's anger at his proposed war. While his gamble proved successful, it is clear that even he had yielded to selfishness, all, it would seem, to announce triumphantly on his return:

My prize was conquest; may it never fail again (854).

The Chorus

As citizens of Argos, the chorus react to events as the play progresses, and in so doing show that their chief concern is for their own

happiness and safety. Several indicative passages have already been quoted. A certain amount of such concern seems justifiable. It is, after all, the citizens who pay the heaviest price for the war. Yet their self-interest carries them to the point where, even at the very moment of disaster, they are not so completely preoccupied with the fate of Agamemnon and Cassandra as to forget their own future.

. . . Do you mean, to drag our lives out long, that we must yield to the house shamed, and leadership of such as these? No, we can never endure that; better to be killed (1362-1364).

Hence, the chorus provide still another hint of the underlying theme. For, as has been frequently remarked,⁹ a key choral function was to reflect the mood, both of individual scenes and of the entire action. If, therefore, the chorus displays consistent concern for personal interests, there is an excellent possibility that other characters do so likewise to varying degrees.

Conclusion

Such an analytic approach to literature has inevitable drawbacks. It has, however, the distinct advantage of providing the basis for many "chain reaction" insights which a re-reading of the play will provide. Not all possible instances of selfishness have been included; probably not all could. For example, Aegisthus' motivation and his threats to the chorus in the exodus, Clytaemnestra's pleading with Agamemnon to walk over the fatal purple robes, and his determined refusal,¹⁰ might all have been employed. Rather, an attempt has been made merely to highlight the basic trends of the different characters and circumstances.

Nor must it be thought that selfishness alone is portrayed in the play. If such were the case, the *Agamemnon* would hardly be a vibrant, masterful piece of theatre, but a pat, moralizing contrivance, all the characters displaying traits which seem almost inconsistent with selfishness. Clytaemnestra's plea for the chorus in the exodos, Agamemnon's tender tribute to Odysseus, and Aegisthus' undoubted love for his father, might be cited as examples. And attention could be called to the prophetess Cassandra, who seems completely outside the realm of any generalized explanation.¹¹

Yet, in view of what has been presented, a basic conclusion seems tenable: a similar reaction on the part of the chief characters to different situations and circumstances indicates that the underlying theme of the *Agamemnon* is human selfishness, the forms it assumes, the effects which it produces.

One cannot better, then, sum up the entire play than in Agamemnon's own words:

My will is mine. I shall not make it soft for you
932).

Richard M. Doyle, S.J.

Woodstock College,
Woodstock, Maryland

NOTES

- 1 C. M. Bowra, *The Greek Experience* (New York 1957) 112-113. On this point, cf. Charles Moeller, *Sagesse grecque et Paradoxe Chrétien* (Tournai 1948) 171.
- 2 See, for example, F. R. Earp, "Studies in Character: Agamemnon," *Greece and Rome* 19 (June 1950) 55.
- 3 This, and all subsequent translations, are from R. Lattimore, *Aeschylus: Oresteia* (Chicago 1953), which is based on Smyth's Loeb text.
- 4 See lines 548, 550, 615-616, 773-781, 788-798.
- 5 Note, incidentally, the emphasis on self here. 6 855-913. 7 See lines 548-550, 586-599, 788-798, 808-810, 907-909, 1401-1404, 1421-1425.
- 8 As Bowra, op. cit. (*supra*, note 1) 20-21, remarks: "The essence of the heroic outlook is the pursuit of honour through action."
- 9 See, for example, H. D. F. Kitto, *Greek Tragedy* (Garden City 1954) 115-116.
- 10 On this last point, see Robert F. Goheen, "Aspects of Dramatic Symbolism: Three Studies in the *Oresteia*," *AJP* 76 (April 1955) 113-137.
- 11 For such an attempt at generalization, see Henri Glæsener, "Quelques Aspects du Type de Cassandra," *Ét. Class.* 23 (1955) 157-173.

. . . Gaius Cornelius Gallus <was> the earliest and one of the most brilliant of the Augustan poets. Like Varro Atacinus, he was born in Narbonese Gaul, and brought into Roman poetry a new touch of Gallic vivacity and sentiment. The year of his birth was the same as that of Virgil's, but his genius matured much earlier, and before the composition of the *Elegies* he was already a celebrated poet, as well as a distinguished man of action. The history of his life, with its swift rise from the lowest fortune to the splendid viceroyalty of Egypt, and his sudden disgrace and death at the age of forty-three, is one of the most dramatic in Roman history.—J. W. Mackail, *Latin Literature* (p. 122).

Phormio, Champion of Life

There are two basic visions of life in literature, tragic vision and comic vision. Tragic vision shows our existence: "als Geschehen, das das Grausenerregende des Daseins zeigt. Das Sein erscheint im Scheitern."¹ Here our existence, *das Sein*, is shown in all its greatness and in all its nothingness. Man is essentially a plaything of the gods. Comic vision, on the other hand, embodies a conscious affirmation to life. It states that life is good and worth living, and assent is the ultimate message of every comedy both ancient and modern. A clear example of this truth is Terence's character Phormio.

Roman Comedy is peopled by stock characters.² This does not mean, however, that each character is the same from one play to another. There are differences and nuances which make Demipho, Demea, Chremes, and Micio unique; nevertheless, their fundamental character traits are identical. In our play we have the conventional lovers, Antipho and Phaedria; Geta the slave, who has all the traits of an old servant: great familiarity with his masters, cleverness, and loyalty. We have also Demipho, the miser, and Chremes, whose character is not quite so sharply drawn.

Distinctiveness in Phormio

Now Phormio differs from all the other characters in the play, because he is never without a plan, or at a loss about what to do next. It is the clever manoeuvering of the stock characters by Phormio that makes the comedy possible. He is more than a mere mastermind that sets the ball rolling. His deeper significance is revealed by his action. He makes it possible for Antipho to marry Phanium, and, what is more important, to keep her. His wit and ingenuity free the young people from the opposition of their social environment, from customs, and from the world of reality all summed up and symbolized by Demipho and Chremes. These two old men stand for the grown-up, mature world of everyday life, which cannot but oppose the young love and the carefree attitude of the couple. Phormio's battle against the old men on behalf of Antipho and Phanium, Phaedria and his *amica* Pamphila, the flute player, is in a

very real sense a battle for life. For it is a struggle for a life unoppressed by the sort of twisted, narrow outlook that we find in the two old men who cannot see beyond their own private advantage.

Nausistrata, the wife of Chremes, sums up the false principles of Demipho and Chremes, when she says: *Qui mi, ubi ad uxores ventumst, tum fuit senes* (1010).³ This shows up clearly their hypocrisy and their pinchpenny existence. Phormio forces the sin of Chremes into the open and thus corrects the false relationship that existed between him and his wife. The last scene in which the faults of the two old men are so clearly portrayed, and portrayed in such a ludicrous way, might serve as a good example of the Bergsonian concept of social criticism in comedy: for, as Bergson says, "le rire 'châtie les moeurs.'"⁴

Phormio as Liberator

It is Phormio's sole function to liberate life. He sums up in himself all its power and might. In the play he becomes a symbol of life, a symbol of a life that gushes forth without restraint, that is lived in joy and gladness. He is, furthermore, the cause of this "full living" in the other characters. There is a certain progression of the ascendancy of life over the social restraint from beginning to end; and, as Phormio becomes more and more successful and repels the old men, this life force becomes more and more victorious. This is the reason why Phormio does not suffer, although most of the other characters do so in one way or another. Antipho and Phaedria go through agonies for their girl friends. Geta fears the whip. Nausistrata suffers when she hears of her husband's infidelity, and the two old men also suffer. Why should that be? All the characters except Phormio are slaves to customs, environment; in short, they are chained by that force which prevents a full life. Phormio cannot be affected by these fears and troubles, because he symbolizes life in the play, and his only and most important function is to impart this life to the other characters. In other words, Phormio is a kind of savior, who breaks the bond of "death," the force that hinders a "full life."

On the deepest level we find two opposing forces in the play. On the one hand we have life, joy, gladness, laughter, and fun, and on the other we have death. It is the battle of life against death, of Phormio against the old men, Demipho and Chremes. It is also a battle of youth against old age. Life wins in the end, and the old men are simply swept aside. Ultimately, we may say that the play is about life and its message is that of the Menandrian epicurean: "Life is good and worth living and everything connected with a full life, namely, wine, women, and song, are good and worth keeping."

Herbert Schneider, S.J.

Bellarmine College,
Plattsburgh, New York

NOTES

1 Karl Jaspers, *Über das Tragische* (Munich 1947)
 17. 2 George E. Duckworth, *The Nature of Roman Comedy* (Princeton 1952) 236-237. 3 P. Terentius Afer, *Phormio*, ed. Karl Dzätzko (Leipzig 1913). For a good general introduction to Terence see W. Beare, "Terence," *OCD* (1949) s.v. 4 Henri Bergson, *Le Rire* (Paris 1950) 13.

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Breviora

Deaths among Classicists, I

Noted as historian and palaeontologist, the *Abbe Henri Breuil*, member of the French Institute, died at l'Isle Adam, on August 14, 1961, at eighty-four years. His achievements included the discovery of many cave paintings and sculptures from prehistoric times in France, Spain, Ireland, Ethiopia, and South Africa.

Dr. Erich Brockelman, a Saint Louis dermatologist, died of a heart attack in late May, 1961. A native of Austria and a man of wide cultural interests, he had been especially active in the Saint Louis Society of the Archaeological Institute of America. He was seventy-one years of age.

Wallace Everett Caldwell, professor of history at the University of North Carolina and a member of the faculty for forty years, died on October 6, 1961, at his home in Chapel Hill, at seventy-one years. His friendly associations with persons and things classical were reflected in his contributions appearing in the *Studies in Honor of Ullman* (Saint Louis 1960).

Katherine Lyman (Mrs. Ray J.) Cornay, associate professor of Latin at Southwestern Louisiana University (Lafayette) and staff member since 1935, died during 1960-1961, at the age of fifty-nine years.

Earl LeVerne Crum, professor emeritus of classical languages at Lehigh University, died on July 29, 1961, at the age of seventy years. Born in Athens, Pennsylvania, he filled various teaching posts before coming to Lehigh in 1929. His retirement there in 1956 was followed by his becoming visiting professor of classics and, later, acting head of the department, at Washington and Lee University, a position he was holding at the time of his death.

Brother Patrick B. Doyle, a member of the Community of Christian Brothers of Ireland and a founder of Iona College (New Rochelle, New York), died in May, 1961, at the age seventy-eight years. He had taught in Ireland until 1916. At Iona College, he was professor of Latin, registrar of the College, and a trustee.

Bernard Flöch, for sixteen years professor of Latin and Greek at Yeshiva University (New York), died July 8, 1961, at seventy-three years. He had been assistant professor of classical languages at the University of Vienna from 1912 to 1938, and had come to the United States in 1940. He had retired at Yeshiva in 1956.

Harwood Hoadley, retired professor of Greek and Latin at Barnard College, died at White Plains, New York, on April 13, 1961, at eighty-four years. He had joined the faculty at Barnard after receiving the doctorate from Columbia University in 1900.

A native of Lobberich, Germany, who first came to the United States in 1934, *Werner W. Jaeger* died on October 19, 1961, in Boston, at the age of seventy-three years. A widely productive scholar and teacher, with numerous honorary degrees and citations in America and abroad, he had taught in America at the Universities of California and Chicago before joining the staff at Harvard in 1939. He was professor emeritus at that institution at the time of his death, which followed upon injuries sustained in a fall.

Alfred Kroeber, professor emeritus at the University of California, and an authority on New World archaeology and anthropology, died on October 5, 1960, at the age of eighty-four years.

A telegram to her friends from his daughter, Dorothy, brought news of the death on June 13, 1961, of *Charles Christopher Mierow*, just three days before his seventy-eighth birthday. His long career, marked by uninterrupted productive scholarship, included the

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unique post of professor of biography at Carleton College, 1934-1953. In 1956 he was appointed Distinguished Professor of Classics at Colorado College, and was to have been visiting professor of classics at the University of North Carolina in 1961-1962.

Brother Patrick Emilian O'Ryan, a member of the Community of Christian Brothers of Ireland, and assistant professor of classical languages at Iona College (New Rochelle, New York), died in New Rochelle Hospital on November 27, 1961, at the age of seventy-three. He came to the United States from Ireland in 1918. His several staff associations in America included that at the Cardinal Farley Military Academy at Rhinecliff, where he was a founder and the first supervisor.

Adolph Marius Rovelstad, professor emeritus of classical languages at the University of North Dakota since 1952, died during the academic year of 1960-1961, at the age of seventy-nine years. Following earlier teaching posts, he joined the staff at North Dakota in 1930; he was professor of classical languages and head of the department from 1945 to 1952.

Editor's Note: Help towards the preparation of these obituary notices is deeply appreciated. Particular thanks are due to Professor *Herbert W. Benario* (Emory University), "Archaeology News" (excerpted from *Archaeology*), the Necrology List of *The Classical Association of the Middle West and South* (at its 1961 Meeting), and *The Classical World*.

Meetings of Classical Interest, I

August 13-17, 1961: Annual National Convention of the *Junior Classical League*, at Indiana University (Bloomington). Registrar for the Convention was Miss Eileen Johnson (Andersen, Indiana).

November 3, 1961: Annual Meeting of the *Department of Classics*, Missouri State Teachers Association, Mark Twain Hotel, Saint Louis, in connection with *The Classical Club of Saint Louis*. President of the Department of Classics was Miss Mildred Buckley, Beaumont High School, Saint Louis; permanent program chairman, Professor Chauncey E. Finch, Saint Louis University. President of The Classical Club is Miss Barbara Doering, Parkway High School, Saint Louis.

November 25, 1961: Annual Autumn Meeting of *The Classical Association of the Atlantic States*, The Chalfonte-Haddon Hall, Atlantic City, New Jersey. Secretary-Treasurer is Professor Joseph A. Maurer, Lehigh University, Bethlehem, Pennsylvania.

December 28-30, 1961: Thirty-sixth Annual Meeting of the *Linguistic Society of America*, Hotel Knickerbocker, Chicago, Illinois. Chairman of the Committee on Arrangements is Professor James H. Sledd, The University of Chicago.

December 28-30, 1961: Annual Meeting of *The American Philological Association* (the twenty-fifth since its incorporation, and the ninety-third since its foundation), Statler Hilton Hotel, Detroit, Michigan; jointly with the Sixty-third General Meeting of the *Archaeological Institute of America*. The two organizations are cooperating in a placement desk, materials for which were due with the Secretary-Treasurer of APA, Harry L. Levy, Hunter College, The Bronx 68, New York, by November 15, 1961.

Personalia Quaedam, I

Announcement of the Eta Sigma Phi Summer Scholarship winners was made in April, 1961, by Professor H. R. Butts, executive secretary of the Fraternity. They were Miss Marianne Jansen, of Milwaukee, to the American Academy in Rome, and Mr. Will White de

Grummond, to the American School of Classical Studies at Athens.

Professor Phillip Howard DeLacy has left his post as chairman of the department of classics at Washington University (Saint Louis) to accept a like position at Northwestern University.

Professor-in-charge of the new Classical Year at Cumae, *Van L. Johnson*, of Tufts University, announced on May 1, 1961, that twelve students from eight different American colleges and universities had been chosen for a year's study at the Villa Vergiliiana, near Naples, Italy, in 1961-1962. The twelve included eight undergraduates and four graduate students.

Long associated with Hunter College, *The Classical Outlook*, The American Classical League, and The Classical Association of the Atlantic States, *Lillian B. Lawler* is now living in Iowa City, Iowa, following her retirement. However, she is still accepting calls to teach and has recently been so summoned by the State University of Iowa, on the invitation of Professor Oscar E. Nybakken. Her many scholarly activities included that of co-editor of the *Studies in Honor of Ullman* (Saint Louis 1960).

Elected president of The Classical Association of the Middle West and South for 1961-1962 was *Professor B. H. Narveson*, St. Olaf College, Northfield, Minnesota. Others chosen included: Professor Chauncey E. Finch, Saint Louis University, president-elect for 1962-1963; Professor Margaret E. Forbes, University of Minnesota, first vice-president; Professor Paul R. Murphy, Ohio University, secretary-treasurer.

As of July 1, 1961, *Professor Whitney J. Oates* has relinquished his post as chairman of the department of classics at Princeton University, after a service of fifteen years, though he will continue as chairman of the Council of the Humanities. He has been succeeded as chairman of the department by Professor Samuel D. Atkins.

A lecture on "Cicero's Last Fight for the Republic" was delivered at the Student Center, University of Scranton, on May 7, 1961, by *Professor Edward A. Robinson*, Fordham University, editor of *The Classical World*.

A trust valued at three million dollars has been made available to the University of Cincinnati, according to announcement on April 6, 1961, by the late *Mrs. Louise Taft Semple*, with income to go to the University's department of classics—the purpose being to enable the University to develop a department of classics "second to none."

Under the joint auspices of the Ford Foundation's "Three-Year Master's Program" and the University's Department of Classical Languages, *Professor B. L. Ullman*, University of North Carolina (emeritus), lectured on "The New Invitation to the Scholar-Teacher," in the Pius XII Memorial Library of Saint Louis University, on November 27, 1961.

Chosen president of The Classical Association of New England for 1961-1962 was *Professor C. Bradford Welles*, Yale University. Miss Betty Jane Donley, Senior High School, Amherst, Massachusetts, was named vice-president, and Professor Claude W. Barlow, Clark University, Worcester, Massachusetts, secretary-treasurer.

Continuing Battle

Insistence that some early knowledge of Latin is all but indispensable for a true acquisition of English is often met by reminders that many scholars who have devoted their lives to that ancient tongue remain mediocrities, or failures, from a stylistic point of view.

It is true, of course, that individuals, no matter how trained, differ in ways of feeling, in powers of imagination, in the degree of their deference to the all-impor-

tant ease and comfort of the reader. Some writing is happily replete with judicious overtones from the great masters of speech, while other examples of the art, from the lack of these, and for other reasons, are pedestrian, unclear, uninspiring. The thing we call style is too ethereal to be bound by mere knowledge of facts and mechanical contrivances.

Nevertheless, it is obvious that these must somehow find place in the writer's preparation, must be "in stock," and at all times ready for service; and here is where Latin shows its special validity, not to mention its other basic reasons for being in our schools and colleges.

Occasionally also I have received from correspondents remarks conveying this point of view: the magnificent language of ancient Greece owed practically nothing to non-indigenous sources and influences. Why therefore should English be said to be dependent in any vital sense upon experience in some other linguistic area? These individuals have in general a record of Latin training of their own, and appear quite proud of the fact. But yet they affirm that they would still be the same intellectually and stylistically if they had never looked within the pages of a Latin book. "Let's take the language as is," they say in effect, wear out the dictionary, absorb all the functions of the affixes, read abundantly, associate with language-knowers, and so on. It may take the high school graduate twenty years to follow through to the goal of relative fullness along such tracks, but of this my correspondents, providentially provided in their own formative early years, are most unmindful. As for writing's lore, they have only continuous and continual practice to prescribe—in which there is a measure of common sense, if only they would not insist, as most of them do, that final outcomes are the responsibility of the teachers to a greater extent than of the taught. They are also mistaken in believing that forced writing out of unstocked, that is, word-vacant minds, can hold any durable and compelling interest for early youth.

And here is another upsetting (and rather funny) line of argument from a representative speaker high up in the hierarchy that prescribes methods of linguistic approach in the high schools, colleges, and universities: "I am afraid that I cannot in any sincerity help your cause by putting in a plug for a wide restoration of Latin into the curriculum. I quite agree that those who are going to be concerned in various ways with the proper use of words are helped by a background of Latin (of which I had six years), which seems to me to be in the nature of caviar."

In other words, this correspondent is saying: "The 'caviar' which is Latin is not too good for me who stand on an eminence, but it would be a mistake to offer it to the common run of men. If I should 'put in a plug,' my influence and prestige would undoubtedly widen the distribution of this 'caviar,' but such food is too rich for ordinary blood. Let the average citizen, though indeed he can hardly in this life not 'be concerned in various ways with the proper use of words,' get along as best he can on linguistic cornbread, bacon, cabbage, and beans."

If young learners have no possibility of seeing out from the walls of their own restricted speech, their interest in the vast field of language will tend to remain inconsequential, and their progress in it, even supposing they have tireless and consecrated teachers in plenty, will not be sufficient for their needs as writers of real intellectual and emotional influence. Something very different from this vacuous aspect of required language must be provided to feed the youthful imagination, and to maintain that engine profitably in operation.

A. M. Withers (retired)

Concord College,
Athens, West Virginia

Xavier First in AILC

In the Annual Intercollegiate Latin Contest, inaugurated among Jesuit colleges and universities in 1886, and conducted now among the institutions of the Jesuit Chicago, Detroit, Missouri, and Wisconsin provinces (roughly, the mid-west), Xavier University (Cincinnati) took first, fifth, and sixth places, for a total of 21 points. The Creighton University (Omaha) followed, with second and fourth places, and 16 points. The University of Detroit took third place, and 8 points. Loyola University (Chicago) took seventh and tenth places, for 5 points; and Saint Louis University eighth and ninth places, also for 5 points. The Contest involves translation, at sight, from English into Latin and from Latin into English.

Book Review

Bruce M. Metzger, editor, *New Testament Tools and Studies*: Volume I, "Index to Periodical Literature on the Apostle Paul." Pp. v, 183. Grand Rapids, Michigan. Wm. B. Eerdmans Publishing Company, 1960. \$4.00.

This index, done under the direction of Bruce M. Metzger, professor of New Testament Language and Literature of the Princeton Theological Seminary, is an impressive work. It extends to almost 200 pages and lists 2,987 articles on Saint Paul from 114 periodicals in 14 languages, Dutch, English, French, German, Greek, Italian, Latin, Lithuanian, Norwegian, Polish, Russian, Serbian, Spanish and Swedish.

The articles cover the field well; there are bibliographical articles, historical studies on the life of Paul, critical studies of the Pauline literature, Pauline apocrypha, theological studies, and the history of the interpretation of Paul and of his work. The list is long but selective, and the order in each of the divisions is helpful, for general articles are cited according to year, from 1828 to the last years of the decade just past, and specific articles on each of the epistles are cited in the order in which they treat successive chapters and verses. These articles give textual criticism for each epistle, followed by historical and literary criticism, theological studies, and exegesis of individual passages. All is very orderly and clear.

The cross-references at the end of each section are helpful; they connect seemingly disparate ideas and add the note of thoroughness to the entire work. commendable likewise but taken for granted in a careful production of this type is the inclusion of articles on such recent topics as "Paul and the Manual of Discipline" and "A Feature of Qumran Angelology and the Angels of 1 Cor. ch. XI 10."

The reviewer has but few reservations, some of them doctrinal, on Dr. Metzger's fine work. He misses references to such magazines as *Irish Ecclesiastical Record*, the *Month*, and *Studies*. He finds many articles on Baptism and the Holy Eucharist, one on Matrimony, but none on the other sacraments where they might have been expected, Confirmation and Holy Orders. He finds articles dealing with Pauline apocrypha, but no special place given to the Epistle to the Hebrews which, even if not Pauline, should have been included for reasons of tradition or convenience or both in a work of this kind.

These criticisms show merely that even the best lists of periodical literature will have to be supplemented by special Biblical encyclopedias, commentaries, and theological works of various kinds and sizes. They do not even imply a small value on Dr. Metzger's work, which the reviewer admires and commends very highly.

Hubert McKemie, S.J.

Saint Louis University

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